THE SEVENTEENTH CENTURY NEWS LETTER

Vol. VIII, No. I | Penn Yan, N. Y. | March, 1950

RMMLA

The third annual meeting of the Rocky Mountain Modern Language Association was held at Salt Lake City November 25-26, 1949, with the University of Utah as host. Attendance was 135; half the membership. Six groups presented papers. Professor Henry Pettit, of the University of Colorado, was elected Chairman of Group B: English Before 1800. He requests papers for next year, not over ten typescript pages, double-spaced.

From the RMMLA News Bulletin, our lively contemporary, we learn also that the University of Colorado has in recent months acquired a considerable number of texts of literature printed in England in the Seventeenth Century, including some of Dryden's works.

In the useful annual listing of theses, we found two of Seventeenth Century interest -- an increase of two over last year, as we recall:

1. "Nicholas Breton, with Special Reference to His Literary Influence upon Izaac Walton's The Complete Angler." John Augustus Carr, Jr., M. A. thesis; University of Arizona, June, 1949, directed by Florence H. Morgan. [Yes, the editor has sent for a copy].
2. "Milton on Free Will and Man's Responsibility -- A Study." DelRae Christiansen, M. A. thesis, University of Utah, August, 1949, directed by Heber G. Richards.

We found particularly interesting the News Notes in this issue describing some interesting new activities in the institutions from which members come. (Might we make one editorial suggestion: that the editor consider using a slightly larger type?)

NATHANIEL LEE

Arthur L. Cooke and Thomas B. Stroup of the University of Kentucky are working on an edition of the works of Nathaniel Lee, Restoration dramatist. No collection of Lee's plays has been issued since 1734; no complete modern edition has been done. Messrs. Cooke and Stroup plan to print the texts of the first quartos of the several plays, noting significant variants of later issues. Besides a biographical and critical introduction, the edition will contain a separate introduction for each play, giving its source, stage history, critical problems, etc. Explanatory notes will be appended.

The editors are about half through work on the text. They welcome suggestions; they will be grateful for any information about Lee.

BURTON'S ANATOMY

Dear Mr. Coon:

The readers of the Seventeenth-century Newsletter may be interested to learn that Miss Jane M. Zinninger (B.A., Swarthmore; M.A., Columbia) is putting the finishing touches on a Doctoral dissertation here. The title is A Critical Study of Burton's "Anatomy of Melancholy," and I believe that, among other achievements, it gives a clear and useful account of the historical relationships of Burton's book, showing how Burton's treatment of his subject compares with other sixteenth- and seventeenth-century treatises on melancholy. Miss Zinninger is our Taft Teaching Fellow this year.

F. Michael Krouse

F. Michael Krouse
-- University of Cincinnati

WANTED!

A Check List of English Plays, 1641-1700.

The Newberry Library · Chicago 10 · Illinois

Office of the Librarian

To the Editor:

As you know, in 1945 we sent out gratis to all professors of English literature specializing in the 17th century, a copy of Gertrude L. Woodward and James G. McManaway, A Check List of English Plays, 1641 - 1700. The edition has been out of print for some years, and we continually get requests for a copy from libraries in this country abroad. It occurs to me that you might be willing to insert a note in the Newsletter asking recipients who are not making very much use of their copies to return them to us. This is much more reprehensible than looking a gift horse in the mouth, I realize, but I can think of no other way to get a copy into libraries which want them.

Mr. Dyson of Loyola University in New Orleans will doubtless be writing you a similar letter.

Sincerely yours,

Stanley Pargellis

Stanley Pargellis

A NEW WAY TO PAY OLD DEBTS

To the Editor:

You refer in the December issue to the difficulties of receiving payment from would-be subscribers in Great Britain, thanks to the present currency restrictions. In an informal, small-scale way, however, it is possible to arrange such payments with perfect legality. If an English friend of yours wants to repay a long-standing debt of 12/6 and you yourself have an account with an English firm, say a bookstore, let him pay the 12/6 into your account, and all is well.

Especially since your creditor would far rather receive payment in dollars, I should not wish unkindly to make a habit of this procedure. But where a small sum earnestly desires to be paid, it can so accommodate itself. A great nuisance, of course.

Yours,
Ray L. Armstrong
Lehigh University.

SAMLA STUDIES IN MILTON

The Spenser-Milton Discussion Group of the South Atlantic Modern Language Association decided at its 1949 Thanksgiving Meeting to produce a volume of SAMLA Studies in Milton, to be published by the University of Florida Press. Contributions will be accepted only from SAMLA members. Articles by Professors Gilbert, Thaler, West, Siegler, and Kirkland, of Duke, Tennessee, Georgia, South Carolina, and Florida have been promised. Anyone eligible to contribute should communicate with J. Max Patrick, University of Florida. The deadline is October 1, 1950.

OF PRELATICAL EPISCOPACY

I am editing Milton's Of Prelatical Episcopacy for The Prose Works of John Milton, forthcoming from Yale University Press under the general editorship of Don Wolfe. Di Ricci states that there are two 1641 editions of this work, one of which does not mention place or publisher. I have examined or received reports on more than twenty copies on this continent and abroad but have found no text which corresponds to this description. Should any reader know of the existence of such a copy, I should be most grateful to learn of it.

J. Max Patrick

J. Max Patrick
-Univ. of Florida

THE SEVENTEENTH CENTURY NEWS LETTER

Edited for members of English Discussion Group VI: The Period of Milton, of the Modern Language Association of America, and for others interested, by

Arthur M. Coon,
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Penn Yan, N. Y.

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Editor of Abstracts: Don A. Keister, University of Akron
Back issues: Ray L. Armstrong, Lehigh University

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Stuffing in Envelopes, and Mailing.....Tucker T. Coon

March, May, October, December.

50¢ per copy (old or new)
$1.00 per year in advance

Vol. VIII, No. 1 March, 1950

Hanford, James Holly. John Milton, Englishman. New York: Crown Publishers, 1949. Pp. xi, 272.

Through his many careful, scholarly studies of Milton during the past thirty years Professor Hanford has put us all much in his debt. Hence the appearance of his new volume on Milton, a biography, is a notable event. It compels attention, for it grows out of the rich knowledge of a distinguished scholar.

Dropping the trappings of documentation, Professor Hanford moves with ease through the welter of material. As the title indicates and the introduction affirms, this biography betrays an attitude toward the subject: the explanation of "the processes of a creative personality." This approach, built on the thesis that Milton "wrote himself into his work," makes necessary great care in the selection of materials, and such selection out of so much is fraught with controversy. It involves the author not only in the interpretation of the facts of Milton's life but also in the interpretation of the inferences that may be drawn from from these facts; it involves him likewise in the debatable practice of trying to read the poet's life out of his writings. It is as if Professor Hanford had said, "I am well aware of the facts of Milton's life so far as they are known, and I am equally well versed in his works. It is now time for me to look deeper and pluck from both the artist's mystery."

Taking this approach and depending greatly upon the early biographies, he sifts from the facts and from their inferences, from what he believes to be the biographical implications in his writings those elements that reveal what sort of creative genius Milton was. In doing so he emphasizes in particular the Italian Journey, the unhappy first marriage and the divorce tracts, the coming of blindness and illness, the composition of the political tracts and the final defeat of the Commonwealth, and the composition of the great poems, especially the Samson, which work he accepts as especially autobiographical, "his unconscious confessional." He seems to minimize the significance of the minor poems, the anti-prelatical tracts and the De Doctrina. He feels that the poet underwent a powerful tragic experience in his first marriage and in his blindness, and that these changes and those wrought by the Restoration account for the tragic conflict, the "war within himself" left unresolved in the poet's mind, and notably apparent in PL, PR, and Samson.

Though the author makes little attempt to discover new facts about his subject, he does clarify many aspects of it. For instance, his treatment of the Italian journey points up the significance of that formative experience; his concise review of the theories about Milton's blindness and attendant illness clarifies the present status of that vexed question; his discussion of the intense Blake's intense misunderstanding of Milton is sympathetic and plausible, if not too simple; and his brief discussion of Milton's early influence in America is an example of illumination.

But it is the extent of Professor Hanford's treatment of the major poems as autobiographical that will arouse most controversy. Many will say that Milton wrote, not as a nineteenth-century romantic, but as a Renaissance craftsman. The letters, the elegies, some of the tracts, the sonnets, the De Doctrina—yes. The octosyllabics, Lycidas, and Comus—yes, somewhat, but with a difference. The prologues to Books I, III, VII, and IX — yes, they are autobiographical. And surely the poet who creates a character knows, understands, and for the moment identifies himself with that character, even as Hamlet's player does. But to argue that Milton is Satan and the Son, Adam and the father, Samson and Manoah is to argue that he is really none of these; it is to argue that Shakespeare is Hamlet and Claudius, Othello and Iago, Hal and Falstaff. He is all of them, and he is none of them. Or again, some will say, to consider Christ's failure to be tempted by Greek learning in PR as Milton's reluctant rejection of Greek culture is to fail to reckon with the requirements of the story and the character of the protagonist. Moreover, it would seem illogical to put aside (p.200) the questioning of the date of Samson on the ground that no external evidence supports the questioning and at the same time to depend wholly upon internal evidence in order to identify Milton with Samson — and this in the face of Milton's own warning against any such practice in the First Defence.

Be these objections what they may — and they involve serious questions of criticism — it is the privilege, if not the duty, of the ripened scholar to state his beliefs conscientiously, as well as his findings of fact. By so doing he arouses new interest and sheds new light. Professor Hanford has done both of these.

——Thomas B. Stroup
University of Kentucky

Thorpe, James (ed.). Milton Criticism. Selections from Four Centuries. New York: Rinehart, 1950, vii, 376.

Professor Thorpe has brought together in brief space representative selections of Milton criticism ranging from Marvell to Eliot, from 1674 to 1947. The selections are divided: Part I is a series of rather long essays; Part II, a series of "Excerpts and Brief Comment", only 41 pages. In the former one finds Addison's six general essays on PL, selections from the Richardsons' Explanatory Notes and Remarks, the last one-third of Dr. Johnson's Milton (from The Lives of the Poets), selections from Coleridge, Hazlitt, Sir Walter Raleigh (chapters on Milton's style), Hanford ("Milton and the Return to Humanism"), Saurat, Stoll, Tillyard, Ransom, Grierson, Williams, Bush, Lewis, and Eliot (the entire Milton lecture). In the latter are very short pieces like Dryden's epigram, Thomas Warton's Preface to Milton's Poems, Wordsworth's London, 1802, one of Keats's letters, a snippet from Macauley's essay and two or three comments from Gerard Manley Hopkins' letters. A brief history of Milton criticism introduces the book. At a glance one gets a rather wide range of critical opinion, a very considerable variety. As the Preface indicates, the editor tried to give a "balanced selection of what seems...to have permanent significance."

The comment obvious, as Mr. Thorpe anticipates, is: too scanty. The introductory essay, good for its length, had been better had it been more analytical, and thus longer. Each selection might well have been justified by a headnote of enough length to give the piece its place in the history of Milton criticism. The book would thus be more helpful to the readers for whom it is intended--those who are not regularly readers of Milton. The cutting of the longer pieces has been done with care, so as not to clutter up criticism with biography; but the excerpting for the second part has been quite severe. We need more from such as Blake and Macaulay. And of course there are so many selections that, space available, might have been included. It seems too bad, for instance, to include Ransom's essay on Lycidas and to leave out Hardy's that would erase "nearly" from Ransom's title. As to proportion, perhaps the recent has more than its share. And yet one would expect something from the early Eliot, from Leavis, and Murry, just to show off (or show up) the anti-Miltonists.

Nevertheless, within the space at his disposal, the editor has done exceptionally well at balance and representation. He has given the beginner of Milton a reasonably satisfactory critical introduction; he has given the more advanced student a convenient single volume such as he has not had before.

——Thomas B. Stroup
University of Kentucky

S-CMLA

To the Editor:

The enclosed program shows several papers having Seventeenth Century interest, on the sectional programs of the sixth meeting of the South-Central Modern Language Association, held at Little Rock, Arkansas, on invitation of the University of Arkansas, December 27-28. In addition, there was the sparkling dinner speech on "Milton, the Man and the Poet," by William R. Parker, secretary of the national Association.

Sincerely yours,

Sarah L. C. Clapp

Sarah L. C. Clapp

Ed. Note: Although several of the general papers, as Miss Clapp says, would have been of Seventeenth Century interest, the only one presented as a part of the English I program, "Medieval and Renaissance Literature", was that by Professor David Berkeley, Oklahoma Agricultural and Mechanical College, "A New View of Restoration Drama."

SEVENTEENTH CENTURY ABSTRACTS

(Abstracts should be typed in the style shown below, in pica type on a typewriter with a good black ribbon, with not over 65 characters and spaces--6½ inches--per line. Abstracters may send them in at any time, and all on hand when an issue goes to press will be published. Persons willing to make abstracts are invited to volunteer. Frequently those who are doing the abstracting for a specific periodical are glad to be relieved of the responsibility after a time.)

AMERICAN LITERATURE

Roberts, J. Russell. "Emerson's Debt to the Seventeenth Century". Am. Lit. XXI, 3. (November, 1949)
Emerson, in both intellectual development and literary practice, was deeply indebted to his admiration for the great men of the seventeenth century. In Bacon's method he found "the influx of idealism into England"; in Newton the apprehension of order in the universe. Milton's belief in the freedom of the individual will was important to him; and he found satisfaction in Jonson, in Herrick, and in the metaphysical poets, especially George Herbert. A final influence ran through such devotional writers as Taylor and Donne, and such biographers as Fuller and Walton.
-- Ray L. Armstrong, Lehigh University

AMERICAN QUARTERLY

Strathman, Ernest A. "The New World and Sir Walter Ralegh." AmQ. I. 83-91.
Ralegh, anti-Spanish explorer and entrepreneur, as a reflective historian attempted to adapt "new knowledge to ancient beliefs" in order to enlist official support for New World colonization.
--M. F. Heiser, University of Iowa.

COLLEGE ENGLISH

Samuel, Irene. "'Paradise Lost' and the Survey Course." CE. XI. 195-198.
Advances arguments in favor of the use of Book IX rather than Books I and II.
--Don A. Keister, University of Akron.

COMPARATIVE LITERATURE

Wilson, Edward M. "Edmund Gayton on Don Quixote, Andres, and Juan Haldudo." CL. II. 64-72.
Though Gayton's Pleasant Notes upon Don Quixot (1654) is not a pleasant and is rarely a perspicacious book, it sometimes enables a modern reader of Cervantes to correct possible misinterpretations, because it shows what a passage was intended to mean to a contemporary reader.

Sherwood, John C. "Dryden and the Rules: The Preface to Troilus and Cressida." CL. II. 73-83.
This essay illustrates Dryden's dependence on Rapin and Le Bossu, often even for the very ideas of classical critics; "it also shows his ability to apply their rules sanely and sympathetically," especially to Shakespeare. The "gap between what Dryden felt and what he thought he ought to feel" is much less evident than in the later Essay of Dramatic Poesy.
--Don A. Keister, University of Akron.

DUBLIN REVIEW

Watkin, E. I. "William Crashaw's Influence on his Son." Dublin Review, No. 446 (Winter, 1949). 1-25.
Although he was strongly opposed to "Popery" the elder Crashaw was no Puritan; rather, he was in complete doctrinal agreement with men like the Ferrars, whose friend he probably was. He was also widely familiar with Catholic writing. Thus the son's Catholicism is to be regarded as a development from rather than a revolt against his father's religious views. Moreover, there are resemblances of style and substance between the father's translations (though for polemical purposes) of certain baroque Catholic poems and the son's later original poetry.
--Don A. Keister, University of Akron.

JOURNAL OF ENGLISH LITERARY HISTORY

No report since our last issue. --William Sloane, Dickinson College.

ENGLISH

Hussey, Maurice. "John Bunyan and the Books of God's Judgements: A Study of The Life and Death of Mr. Badman." English. VII. 165-167.
Reviews the influence of Dent's The Plaine Mans Pathway to Heaven and especially of Samuel Clark's Mirrour for Saints and Sinners. Bunyan's artistry in re-telling some of the "judgements" from the latter book resembles Defoe's.

Ellrodt, R. "An Earlier Version (1619) of William Drummond's Cypresse Grove." English. VII. 228-231.
Entitled A Midnights Trance, this volume shows how much Drummond expanded and enriched his thought and style in the later version. 1613-14 is suggested as the date of composition.

Pinto, V. de S. Review of Anthony Powell's John Aubrey and his Friends. English. VII. 242-243.
". . . Useful, honest, well-organized," but "certainly not the final study of Aubrey."

Black, E. L. "Burton the Anatomist." English. VII. 266-270.
Considers Burton's style and some of the reasons for his melancholy.

Lamb, G. F. "A Short View of Jeremy Collier." English. VII. 270-275.
Traces the rise and fall of Collier's reputation and minimizes his effect on the stage.

Thomson, P. "The Patronage of Letters under Elizabeth and James I." English. VII. 278-282.
Changing social, economic, and political conditions made it more difficult for the patron to play his traditional role and caused the writer to depend more on the sale of his work.
--Don A. Keister, University of Akron.

HISPANIC REVIEW

No 17th C. Items.-- Edwin B. Knowles, Pratt Institute.

JOURNAL OF ENGLISH AND GERMANIC PHILOLOGY

No 17th C. items. -- Ray L. Armstrong, Lehigh University

JOURNAL OF THE HISTORY OF IDEAS

Siegel, Paul N. "Milton and the Humanist Attitude Toward Women." JHI. XI. 42-53.
Milton's views on women and marriage represent Puritan doctrine reinforced and enriched by humanist theory.

Tuveson, Ernest. "Swift and the World-Makers." JHI. XI. 54-74.
The conflicts in the 1690's provoked by the scientific accounts of the formation of the world in the writings of Burnet, Woodward, and Whiston and the adverse reactions of Temple, Swift, and others.
-- Edwin B. Knowles, Pratt Institute.

HUNTINGTON LIBRARY QUARTERLY

No report since our October issue. --Robert B. Hinman, University of Rochester.

KENYON REVIEW

Tuve, Rosemond. "On Herbert's 'Sacrifice.'" KR. XII. 51-75.
Points out Herbert's extensive indebtedness to the liturgical offices of Holy Week and to many other lyrics, reaching back into the Middle Ages, on a similar theme. Thus many of the things that William Empson sees as original in his reading of the poem (in Seven Types of Ambiguity) are quite the contrary. The critical technique of Empson and others is highly useful, but if it is unchecked or whimsically or too single-mindedly applied, it may result in the writing of a "new" poem rather than the reading of an old one.
--Don A. Keister, University of Akron.

LONDON TIMES LITERARY SUPPLEMENT

Review of Frederick S. Boas's edition of Edward Howard's The Change of Crownes. LTLS, 2,494 (Nov. 18, 1949). 753.
This is the play that was banned after its first performance in 1667. It was presumed lost until three years ago, when the prompt copy which is the basis of the present edition turned up.

Review of Rhodes Dunlap's edition of The Poems of Thomas Carew. LTLS, 2,495 (Nov. 25, 1949). 724.
". . . Must be regarded as the definitive text of the poems." Includes also Carew's masque and letters, and a "full, scholarly" life by the editor.

Review of Peter Laslett's edition of Sir Robert Filmer's Patriarcha and other Political Works. LTLS, 2,495 (Nov. 25, 1949). 773.
The text of the Patriarcha is based on a MS discovered in 1939 and supersedes all others. Filmer's much-refuted theories are "still worth attention."

Review of A. Davenport's edition of The Collected Poems of Joseph Hall. LTLS, 2,504 (Jan. 27, 1950). 53.
". . . The first really critical edition. . . ."

Review of Laurence Michel's edition of Samuel Daniel's The Tragedy of Philotas. LTLS, 2,500 (Dec. 30, 1949). 860.
Finds the edition satisfactory on most points and summarizes the evidence for the relation of the play to the trial of Essex.

Gibbs, J. "An Unknown Poem of George Herbert." LTLS, 2,500 (Dec. 30, 1949). 857.
On the page opposite the title-page of a copy of the works of James I (1620 ed.) is written a Latin poem signed "G. Herbert Orator." The first two lines appear in Hutchinson's edition (p. 459); the rest is hitherto unknown. There seems no doubt that it is in Herbert's own hand.

"John Aubrey's Books." LTLS, 2,502 (Jan. 13, 1950), 32; and 2,503 (Jan. 20, 1950), 48.
A list of the books presented by Aubrey to Gloucester Hall (now Worcester College), Oxford.

--Don A. Keister, University of Akron.

MODERN LANGUAGE NOTES

Waith, E. M. "The Sources of The Double Marriage by Fletcher and Massinger." MLN, LXIV, 505-510.
The plot is furnished by Lazarus Pyott's The Orator (1596) and the setting by Thomas Danett's translation, The Historie of Philip De Commines (1596).

Bowers, Fredson. "Thomas Dekker, Robert Wilson, and The Shoemakers Holiday." MLN, LXIV, 517-519.
The actor list and the Robert Wilson attribution made by "Dramaticus" in 1849 are forgeries by J. Payne Collier.

Kelley, Maurice. "Daniel Skinner, Lord Preston and Milton's Commonplace Book." MLN, LXIV, 522-525.
The complete text of the two letters from Skinner to Preston, summarized in the 7th Historical Manuscripts Commission Report (Pt. I, 1878-79, p.380) adds to our knowledge of Milton's amanuensis and his probable gift of the C. Bk. to Preston.

Svendsen, Kester. "Milton's 'Aerie Microscope.'" MLN, LXIV, 525-527.
A precedent for Paradise Regained 40-42, 55-60, is found in Leonard & Thos. Digges, A Geometrical Practical Treatise Named Pantometria, Bk. I, chap. 1.

Evans, G. Blakemore. "Milton and Lee's The Rival Queens (1677)" MLN, LXIV, 527-528.
In a speech by Cassander, Lee borrows from Milton's Satan.
Lee may have been introduced to PL through the State of Innocence.

Adams, Henry Hitch. "A Note on the Date of a Dryden Letter." MLN, LXIV, 528-531.
Letter 25 in Dryden's letters, ed. Charles E. Ward, 1942, should be dated July 20, 1693, and not August 17th.

Tuve, Rosemond. Review of The Primary Language of Poetry in the 1640's, by Josephine Miles. Berkeley & L.A: U. of Cal Press, 1948. MLN, LXV, 60-62.
"This study attempts to define poetic styles by the counting of much-used words....Yet,...our mournful conclusion must be that the method won't do what is asked of it....This book is careful and honest as concerns hidden evaluations posing as 'facts.' It can only assist criticism if it assists understanding and evaluation, and its method seems to me to hobble..."

Rogers, Elizabeth Frances. Review of Citizen Thomas More and his Utopia, by Russell Ames. Princeton University Press, 1949. MLN, LXV, 62-64.
Ames argues that Utopia is a product of capitalism's attack on feudalism, a part of middle-class and humanist criticism of a decaying social order. "Though the reader may not always agree...there is little to criticize unfavorably."

--J. Max Patrick, University of Florida.

MODERN LANGUAGE REVIEW

Thomson, P. "John Donne and the Countess of Bedford." MLR, XLIV. 329-340.
States that the causes which drew Donne and the Countess apart after the point of their closest intimacy, 1609, were 1) the successful rivalry of the Countess's personal physician, John Burges (1563-1635) and 2) the financial difficulties of the Bedford and Harington families. Donne, of necessity an opportunist, turned to other patrons.

Davenport, A. Review of Helena Watts Baum's The Satiric and Didactic in Ben Jonson's Comedy. MLR, XLIV. 402-403.
"This is a study of the relation between Jonson's theory of the form and function of comedy and his own practice of the art of comedy." "There are clear signs of hasty work." Yet "she has lively and pertinent comments to make."

Bennett, Joan. Review of Kenneth Allott's edition of The Poems of William Habington. MLR, XLIV. 403-404.
"After giving us as much biographical information as we are ever likely to have, adds a brief account of the ebb and flow of Harington's reputation." "It is not the least of the merits of Mr. Allott's introduction that he never loses his own sense of proportion."

Knight, R. C. Review of Georges May's Tragédie cornélienne, tragédie racinienne. Étude sur les sources de l'intérêt dramatique. MLR, XLIV. 410-411.
"M. May has drawn ideas from many modern critics, . . . added his own, and made of them a coherent system, a completely new version of the classical Corneille-Racine parallel"-- Corneille interested in plot, Racine in character-study. "Should colour thought and teaching for a long time to come."

Rossi, Mario M. Review of August Buck's Grundzüge der italienischen Geistesgeschichte. MLR, XLIV. 416-417.
Buck holds that a single general trend, a leaning toward (or against) classical antiquity, peculiarly distinguishes Italian culture history. Finds "the Seicento an epoch of spiritual decay . . . due to the formalization and emptiness of classical culture." "The basic thesis cannot be accepted."

Greenslade, B. D. Short Notice of A. Davenport's edition of John Weever's Faunus and Melliflora, (1600). MLR, XLIV. 439-440.
Makes the poem generally available for the first time. "The Huntington Library possesses the only known copy of the poem." "Davenport's brief introduction sets out clearly the ways in which a young man of no very original talent responded to his contemporaries," especially Sidney, Marlowe, and Shakespeare.

Parker, A. A. Short Notice of Luis González Simón's edition of Pedro de Castro's Auroras de Diana, (1632). MLR, XLIV. 444-445.
This work is now "rescued from oblivion by inclusion in the Biblioteca de Antiguos Libros Hispánicos." It comprises novelas and lyrics "set in the framework of festivities devised for the entertainment of a noble lady."

—S. Blaine Ewing, Lehigh University

MODERN PHILOLOGY

Sirlock, Ernest. Review of Elizabeth Pope's Paradise Regained: the Tradition and the Poem. MP. XLVI. 277-279.

French, J. Milton. "Milton, Ramus, and Edward Phillips." MP. XLVII. 82-87.
Possible significance for Milton scholars of the section on logic in Phillips' Mysteries of Love and Eloquence (1658). Parallels show startling similarities to Milton's Art of Logic. Phillips was a student of Milton for some time before both publications; copied "R. F.'s" 1632 version of Ramus almost word for word and published it.

Sledd, James. Review of Josephine Miles' The Primary Language of Poetry in the 1640's. MP. XLVII. 140-143.

--Frank Huntley, University of Michigan.

NEW ENGLAND QUARTERLY

Rossiter, Clinton L. "John Wise: Colonial Democrat." NEQ. XXII. 3-32.
Follower of Pufendorf and the natural-law school and opponent of the Mather dynasty in Massachusetts, Wise (1652-1725) constructed a little-known but impressive political philosophy based on the rational principle of sovereignty in both church and state.

--M. F. Heiser, University of Iowa.

NOTES & QUERIES

D., A. "Possible Echoes from Sidney's 'Arcadia' in Shakespeare, Milton and Others." N&Q, CXCIV. 554-555.
Parallels to P. L., ii, 126-8; S. A., 1-2; Lycidas, 6; Drummond of Hawthornden on Donne; Fuller on Shakespeare-Jonson wit-combats.

Coolidge, Lowell W. "At Any Odd Hour the Italian Tongue." N&Q, CXCIV. 537.
Passage from English translation of Giovanni Diodati's Pious Annotations upon the Holy Bible (1643) suggests method of learning Italian by comparison of English notes with original. Milton may have had this in mind in Of Education.

Greene, D. J. "Johnson's Definition of 'Network.'" N&Q, CXCIV. 538-539.
Parallels from Thomas Browne's The Garden of Cyrus to reticulated, decussated, and intersections.

--Kester Svendsen, University of Oklahoma.

PHILOLOGICAL QUARTERLY

No 17th C. items. --Charles D. Murphy, University of Maryland.

P M L A

No report since our last issue. --F. Michael Krouse, University of Cincinnati. (See below)

REVIEW OF ENGLISH STUDIES

Hoppe, Harry R. "English Actors at Ghent in the Seventeenth Century." RES, XIV. 305-321.
The Ghent archives supply new details about the continental careers of several English actors (among them William Peadle, Robert Archer, Henry Griffin, and John Green) and add several new names to the list of known actors.

Martin, L. C. Review of Donald Lemen Clark's John Milton at St. Paul's School. RES, XIV. 362-363.
"If we want to know what sort of intellectual porridge was put before the genius in its tender years we can safely trust this book to tell us."

Macdonald, Hugh. Review of Alexandre Beljame's Men of Letters and the English Public in the Eighteenth Century, 1660-1744. Dryden, Addison, Pope. RES, XIV. 363-364.
A translation of the work originally published in 1881 with introductions and additional notes by Bonamy Dobrée which "bring Beljame's views into proper perspective."

Maxwell, J. C. "Charles Gildon and the Quarrel of the Ancients and Moderns." RES, I (N.S.). 55-57.
Gives the gist of the pro-moderns passages in Gildon's Miscellaneous Letters and Essays (1694).

Freeman, Rosemary. Review of Mario Praz's Studies in Seventeenth Century Imagery, Volume II. A Bibliography of Emblem Books. RES, I (N.S.). 72-73.
". . . Indispensable to any student who sets off to explore any part of the emblematic wilderness" of European literature.

Dobrée, Bonamy. Review of Elizabeth Mignon's Crabbed Age and Youth: The Old Man and Woman in the Restoration Comedy of Manners. RES, I (N.S.). 73-75.
"What is shown in this book, with scholarly thoroughness, is the complete rift between the young, that is, women up to twenty and men up to twenty-five, and the old. . . . Where the book a little unfortunately stops short is in trying to attach any social meaning to the convention."

--Don A. Keister, University of Akron.

SCRUTINY

Davie, Donald A and Bewley, Marius. Two letters. Scrutiny, XVI. 234-241.
Mr. Davie objects to Mr. Bewley's interpretation of Lovelace's "La Bella Bona-Roba" in his article in the preceding issue (XVI, 8-23): it is more conventional and less personal than Mr. Bewley makes out. The latter replies with a detailed analysis of the poem in support of his view.

--Don A. Keister, University of Akron.

SEWANEE REVIEW

Klonsky, Milton. "A Guide through the Garden." SR, LVIII. 16-35.
Marvell's "The Garden" is based on Plotinus's theory of emanation, which "is essentially a conceit derived from Plato's metaphor" of the creation, in the Timaeus. ". . . This exposition of the meaning of Marvell's poem may be regarded as nothing but a conceit drawn from the identification of Platonic Idea--"The Garden" metaphor."
--Don A. Keister, University of Akron.

SOUTHERLY

Professor R. G. Howarth of the University of Sydney has volunteered to make abstracts for this journal, of which he is the editor.

STUDIES IN BIBLIOGRAPHY

No report since our last issue. --Fredson Bowers, University of Virginia.

STUDIES IN PHILOLOGY

No 17th C. items. -- William B. Hunter, Jr., Wofford College.

TULANE STUDIES IN ENGLISH

Mackenzie, Aline. "Venice Preserv'd Reconsidered." Tulane Studies in English, I. 81-118.
The explanation of Otway's identifying both Renault and Antonio with the Earl of Shaftesbury lies in the hypothesis that the play had its inception before 1680, that Otway laid it aside after the banning of conspiracy plays, such as Lee's Lucius Junius Brutus in 1681, that he revised it after the Tory triumph, adding the Nicky-Nacky scenes to secure topical interest.
--Thomas B. Stroup, University of Kentucky.

WILLIAM AND MARY QUARTERLY

Miller, Perry. "Religion and Society in the Early Literature: The Religious Impulse in the Founding of Virginia." Wm&MQ, V, 492-522; VI, 24-41.
The Virginia colony, no less than Massachusetts, was dedicated to the glory of God; when the Virginia Company failed and was dissolved by James I in 1624, the carefully constructed medieval conception of a "hierarchical, providential universe" was succeeded by that of the "new world of reason and commerce." Thus Virginia became prophetic of the history of the next century in England and the Continent.

Gookin, Warner F. "Who Was Bartholomew Gosnold?" Wm&MQ, VI. 398-415.
Genealogical study demonstrating that the man who named Cape Cod and Martha's Vineyard and was Vice-Admiral in command of the Goodspeed in the voyage to Jamestown was intimately connected with the petitioners for the charter of 1606, Somers, Gates, Wingfield, and Richard Hakluyt, as well as with his relative Sir Francis Bacon and others concerned with the western plantations.

--M. F. Heiser, University of Iowa.

P M L A

Anbin, Robert A. "Behind Steele's Satire on Undertakers." PMLA, LXIV. 1008-1026.
Changing attitudes towards death and the dear departed in the latter part of the seventeenth century are part of the background presented.

Hughes, Merritt Y. "The Historical Setting of Milton's Observations on the Articles of Peace, 1649." PMLA, LXIV. 1049-1073.
Narrative and detailed as it is, this article defies one's efforts to summarize its account of the events which led up to, surrounded, and followed upon the negotiations of Ormond with the Kilkenny Confederates, and its consideration of Milton's Observations in relation to that historical context. Twentieth-century readers, even though unsympathetic with Milton's assumption of English sovereignty over Ireland, should be aware of his forensic skill in demolishing the logic of the Presbyterians in Ireland, Scotland, and England. "Between the lines . . . we see the courageous author of Areopagitica struggling to break the bonds of the political propagandist" (p. 1072 f.).

Mueller, William R. "Robert Burton's Frontispiece." PMLA, LXIV. 1074-1088.
The engraved title-page of the 1638 edition of the Anatomy is illustrative of the book's contents, perhaps because Burton gave instructions to Leblon.

-- F. Michael Krouse, University of Cincinnati.

JACOB TONSON

As to Seventeenth Century activities, The Library Chronicle of the University of Texas, Vol. III, No. 3, Summer, 1949, has an article of mine, "Jacob Tonson, Eminent Hand." The gist is that a certain poem prefixed to Thomas Creech's translation of Lucretius (1683) and long taken to be by Dryden, not only is by Tonson (as has been known for some years now) but occasioned charges of Dryden's envy of and animosity towards Creech that found repetition down to the end of the Eighteenth Century, and that are probably without any foundation other than this false one.

--Sarah L. C. Clapp,
Northwestern State College,
Natchitoches, Louisiana.